

BANTHA TRACKS

JOURNAL OF THE OFFICIAL STAR WARS FAN CLUB

INTERVIEW:

BANTHA TRACKS GOES TO ELSTREE—PART I

EMI Elstree is a short 10-hour flight across the Atlantic and a long hour's drive through London's rush hour traffic away from the fan club headquarters. London's rush hour traffic proved to be a flight through an asteroid belt of swirling vehicles all driven on 'the wrong side of the road.' We leave the maelstrom of motorcars to dock at a large cluster of buildings really no different from any other well-run industrial center when viewed from the street.

It looks dull. There is a tinge of disappointment; but we realize that all the movie magic we expect to see can only be found in the work and genius of the people here. In these hanger-like buildings that genius is being harnessed to create the magic that will be REVENGE OF THE JEDI. As our van pulls up to the production office, segments of the Millennium Falcon are being lined up to await storage. We have arrived.

At Elstree's production office, Pat Carr—Assistant Production Manager, beams a smile that could light up an airport as she handles those thousand and one details that keep production running. One such detail is orienting newcomers from America. "The first camera unit is filming on Stage 5, with Richard Marquand directing a particular new character's lines and interactions with the main cast. The second unit is on Stage 8 shooting static close-ups, doors closing and interiors. Carpenters are finishing up a *Gigantic* interior on the STAR WARS Stage. Plasterers are working on Stages 3 and 7. Grips are striking Stages 2 and 9. Would we care for a cup of tea or coffee? No, I'm sorry, you can't see any of the production crew right now—they are all busy at rushes or off seeing to this detail or that. After all, they wouldn't still be in the office—it's 8:00 am already."

We collect our first daily call sheet and record intricate directions to the office of the unit publicist, Gordon Amell. A call sheet is an exhaustive lay-out of the day's filming schedule. Call sheets list director, stage, set, unit call, artist, stand-ins, stunt department, crowd, props, SFX, camera, art department, transportation, catering and a myriad of other production requirements. Every sheet abounds with the new names of characters and places that will soon become an integral part of the STAR WARS Universe.

Gordon fills us in further on the day's activities, including the fact that this is Carrie Fisher's last day. Tomorrow she starts a three week vacation while they shoot scenes she won't appear in. Gordon arranges for us to



Carrie Fisher

have a few minutes with Carrie before she leaves. In a short while, Carrie's car will arrive and she has to make her flight. Armed with tape recorder and a short list of questions, we appear before her door during a break, and launch into our first interview.

Carrie, can you tell us something about your early days while you were making STAR WARS?

I grew up in the STAR WARS Saga. While everyone else was 25 to 30, I was only 19 when the filming started. I wasn't even fully formed physically. You can see me growing in each new episode. I used to kid everyone on the set by saying that I had an excuse—after all, I was a teenager, but why were all these grown-ups shooting guns and playing with all the big toys? I almost think I look totally different now that I have lost all my puppy flesh, and so on.

I came into STAR WARS straight from an English drama school. Quite a jump. I played Leia Organa, who is royal. That was a part I had never played and a type of acting I wasn't used to. Leia is angry, which is part of her strength but not all of it. She was very clear about her responsibilities toward her cause, the Rebellion, and that was it for her. That commitment didn't leave her any time for relationships. While it was okay for "the boys" to be strong, that same strength made Leia seem, somehow, almost mean or sarcastic with her "my way or no way" attitude.

Basically, Leia is the only female in the STAR WARS Saga. Oh, there are Aunt Beru and some new characters in REVENGE OF

THE JEDI, but Leia remains the main female role. Originally I was known as "the girl." During my first day on the set, someone described the next scene I was in as, "the girl crossed the room and exits stage left. The camera operator will have to pan to keep her in frame." I asked whether I was to be "the girl" or "the camera operator." They got the idea. I'm now an honorary camera operator.

How has each movie differed?

Each film is unique! Each episode has had its own director with his own totally different way of working and it was lovely having a chance to work with all of them, yet there is still that thread of continuity between the movies.

STAR WARS was an introduction—more action than anything else. The characters were always reacting to something and swinging across chasms. The inter-relationships between the main

characters were being established and only started to be developed in STAR WARS. It was made, I think, as a film to be cut—we would shoot a scene, see how it looked, then make any needed changes, rehearse those changes, and reshoot.

THE EMPIRE STRIKES BACK was much more a film about people. It had more of an ambience than STAR WARS. Kershner required that everything in a scene "work" beforehand, and our reshooting a particular scene wouldn't just be a matter of redoing the same scene faster. We rehearsed a lot more on EMPIRE, but the rewriting and reshooting of scenes that just didn't seem to work did put us over schedule. Kershner was always willing to talk over this or that little bit of a scene to make it more comfortable for the actors. While STAR WARS was an introduction, EMPIRE really developed the relationships of the main characters. You felt more, well, maybe you just got to know them a little better. Hopefully, you'll get to know them as well as you can in REVENGE OF THE JEDI, because it is the end of the trilogy.

I like the script for JEDI. It's going to be a spectacle. It will transport you. Leia's character undergoes quite a change in JEDI. They found a way for her to be very nice while remaining strong and committed. Leia is quite feminine, her character is as clearly defined as "the boys" are, and she even dresses "like a woman." No longer the warrior. At least I'm not always telling Harrison what to do. It's been nice having a chance to work on a character that develops throughout the movies.



JEDI will be a very complex movie with a lot of scenes that must be done in front of a blue screen where the actors will have only Richard Marquand, our director's, verbal description to establish what is supposed to be going on. There are so many things to consider and it takes a lot to get every detail right. You have to get the acting just right, the robots moving right, and the effects going right. You even have to take off the creatures heads so the actors don't faint from the heat. When we first started shooting, we had a lot of trouble with the creatures fainting. I almost passed out myself. The work can be a bit trying, but it's a lot of fun to do. It's a great crew, we're a family.

How is it playing love scenes with Harrison Ford?

The most trouble we have is when the scene is written by, for instance, Harrison and the director, without my being there. In EMPIRE the scene where Harrison said, "I know" was rewritten between Harrison and Kershner and the rewrite was great, but I just feel I need to be present when a scene that concerns me is redone. I sort of felt like I was "the girl" again, just a she or her.

We didn't have any trouble doing that scene because Harrison and I know each other so well. After all the publicity tours, and talking about ourselves and the movies endlessly, we have developed ways of getting through scenes like that.

What do you think about all the fan mail you get?

When it first started, I would get love letters from nine-year-old boys who would compare me to, well, not quite "a summer's day." It was very sweet of them. They sent such lovely letters. Much of my mail was from children, and some grown-ups, who had seen the movie 50 times each. I like the fans. If any of them write me after they see REVENGE OF THE JEDI, and the changes in Leia's character, I hope they will still speak of that summer's day. I'll look forward to those letters. Ken Rowland

LUCASFILM UPDATES

Once again The Force will be with audiences across the country this year with the re-release of both episodes of the STAR WARS saga.

Summer brings the return of STAR WARS on August 13, while a Christmas engagement is planned for THE EMPIRE STRIKES BACK.

Also, for the first time beginning May 17 for a three month period, STAR WARS will be available on video cassette. The Twentieth Century-Fox Video release will be available for rental only.

JEDI

STAR WARS
REVENGE OF THE
JEDI

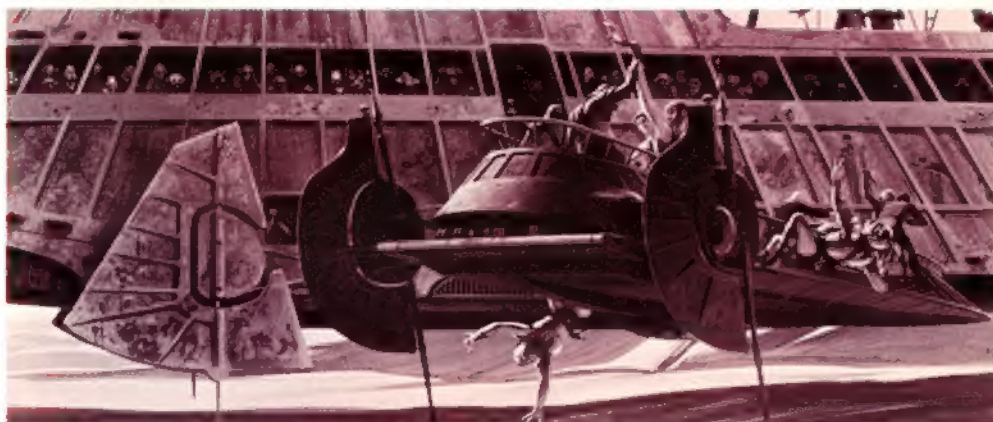
PRODUCTION

PART ONE



First glimpse of the Ralph McQuarrie original paintings for an all-action battle sequence in "Revenge Of The Jedi", the third in George Lucas' hugely successful Star Wars cycle. Luke Skywalker, Han Solo, Princess Leia,

Lando Calrissian, and Chewbacca fight for their lives on the desert wastes of Tatooine. The massive 80 foot high, 212 foot long sand vessel and its satellite skiffs were constructed in a remote desert location.



A Lucasfilm Production, "Revenge Of The Jedi", is being produced by Howard Kazanjian, directed by Richard Marquand, from a screenplay by George Lucas

and Lawrence Kasdan and will be released in the U.S. and Canada on Friday, May 27, 1983.



A massive metal door filters out the blinding Tatooine sunlight closing off their only escape route as C-3PO and R2D2 are intercepted in the entrance hall to Jabba

the Hutt's desert palace by his sinister major domo Bib Fortuna.

STAR WARS HAPPY 5TH BIRTHDAY

Let's go back in time! Remember the premiere of STAR WARS, May 25th, 1977 and the months that followed?

Modern People, a Franklin Park weekly said, "20th Century Fox's STAR WARS is such a colossal hit that it is even boosting the business of competing movies. Moviegoers who can't get in to see the film are going to their second and third choice movies instead, raising their box office sales. That's when you know a movie is a blockbuster." Edward Fennel, a staff reporter for the *News And Courier* of Charleston, SC, metaphorically said, "The lines of people start at the theatre entrance and wind through the shopping mall like the spiral arms of the galaxy." Another reporter added, "The ends of the lines seem to be light-years away." This was an exaggeration—the lines were really no more than several blocks long.

Do you remember what it was like standing in those long lines waiting for the movie to start? We do. We remember being with friends, the festival atmosphere, the good conversations with total strangers, the aroma of the food stalls, the souvenirs and the costumes. Some passed the time by playing radios, TVs and board games. We remember the excitement, the thrill when the line finally started to move. Sometimes, sing-alongs were organized inside to keep everybody sane during those last few minutes when the wait seemed almost unbearable. STAR WARS moviegoers also consumed record amounts of popcorn, all bought before the film began, of course. When the 20th Century Fox logo and theme appeared, followed by "A Lucasfilm Limited Production", the crowd went wild, shouting and screaming in one large inarticulate bellow of sheer joy until the words, "A long time ago, in a galaxy far, far away" appeared. Then everyone fell into respectful silence as we were transported into the STAR WARS Universe. One theatre manager said, "It's the only movie I've ever known where people clap throughout the film." STAR WARS captivated its audiences. We applauded until our hands hurt.

Scores of theatres, full to capacity, turned away hundreds of paying customers opening night. In England, STAR WARS screenings started selling out three months before it was released. There is even a growing informal fraternity of people who have seen the film a hundred times. The Friday before STAR WARS premiered, Fox stock sold for \$11.75 a share. The following Monday, a share of Fox traded as high as \$21.00 and



rose to \$25.00 subsequently during the year.

People who said they never stayed for a film twice in their lives, sat through STAR WARS twice. Kevin Busch, a projectionist at the Laurel Theatre in San Carlos, CA, has shown STAR WARS 600 times, enough to wear out three prints and grow tired of the film. He still likes it though. One coat and tie-clad moviegoer caught making a clandestine afternoon movie attendance said, "I don't mind telling you what I think about it, but don't use my name. My boss thinks I'm sick." STAR WARS played so long at one theatre that Randy Sue Coburn, a *Washington Star* staff writer reports, "Three children passing the Uptown Theatre the other day stopped to relive their favorite moments from STAR WARS by looking at display-case photographs of Wookiees, robots and blazing lightsabers. One of them, obviously too young to read, stood in front of a window labeled 'Coming Attractions' with a puzzled look on his face. Pointing to a picture of John Travolta kissing Olivia Newton-John, a production shot from GREASE, he said, 'I don't remember this part.'" His confusion is understandable. STAR WARS had been playing at the theatre for over a year.

The STAR WARS appeal was universal. In May of 1978, there was a special screening of STAR WARS in Peking, China. One source said, "Some Chinese youths were so intrigued that they managed to get into all three screenings." Another Peking paper said, "STAR WARS is an expression of the USA way of life." Don't we wish?

STAR WARS received numerous awards. The film swept the 50th Annual Academy Awards by taking 7 Oscars. The Academy of Science Fiction, Horror and Fantasy Films gave STAR WARS 13 awards. The National Screen Council awarded the Box Office Blue Ribbon to STAR WARS and 20th Century Fox. STAR WARS was voted the Best Picture of the year by the People's Choice awards and John Williams won a Grammy. STAR WARS won a Hugo for Best Dramatic Presentation at the 37th World Science Fiction Convention in 1978. Beautiful awards poured in from STAR WARS enthusiasts around the world.

STAR WARS was satirized in several comic strip dailies such as "Berry's World", "The Family Circle", "Ziggy", "Fenwick" and "Crock." STAR WARS Cartoons appeared in many magazines. STAR WARS made the cover of *American Cinematographer*, *Science Fantasy Film Classics*, *American Film*, *People*, and *Starlog*, among others.

The most popular STAR WARS film satire is called **HARDWARE WARS**. The May 1978 issue of *Media Mix* Magazine described the character: "Fluke Starbucker teams up with Augie Ben Doggie to rescue the lovely Princess Anne-Droid from the clutches of the evil Darph Nader and his menacing Steam Troopers. Along for the ride are the Wookiee Monster, and little Artie Deco (vacuum cleaner), and 4-Q-2 (who is really the Tin Man from Oz temporarily trapped in a space warp). **HARDWARE WARS** is a parody of STAR WARS that is both funny and an excellent study of satire, popular culture and filmmaking." STAR WARS made the cover of *Mad* Magazine—twice.

The Force became a topic of conversation. Articles appeared comparing the Force to Einstein's Unified Field Theory. Some speculated that the Force is the same Oneness sought by Zen Masters, or Chi, the inner strength sought by martial artists. Religions around the world have speculated on the meaning of the Force.

The *News Star* of Shawnee, OK, wrote, "The salutation spoken by Alec Guinness as Ben (Obi-Wan) Kenobi, 'May the Force be with you!' proved a rallying cry for optimistic faith in the future and was promptly absorbed into the colloquialisms, not only of our language but internationally as 'Que La Force Soit Avec Toi' (France), 'Che La Force Sia Con Te' (Italy), 'Que La Fuerza Te Acompañe' (Spain and Latin America), 'Die Macht Sei Mit Dir' (Germany and Austria), 'Moge De Kracht Met U Zijn' (Holland), and 'Ma Kraften Vaere Med Dig' (Denmark), was heard around the world."

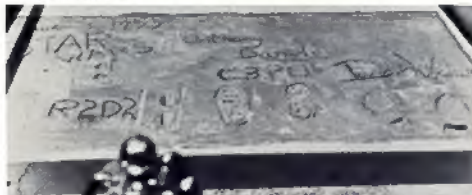
STAR WARS became one of the most reviewed and talked about films ever made. Most opinions have been favorable, but even some of the critics who panned STAR WARS found some element or scene in the film that they did like. One reviewer, who admits to detesting science fiction, loved the chess sequence. Another wrote an essay on the current political situation in the USA, the human condition, and stated that he really shouldn't review an SF film because he hated science and space. But he wrote, "STAR WARS has disabused me of my longstanding prejudices. It is disarmingly merry, light-years in advance of any English-language movie that has opened in Washington during my tenure as a movie rater."

"It arrived from nowhere, without warning, like a meteorite. And its sizzling impact filled theatres overnight. STAR WARS was light-years ahead, but it had the old bold ring of knights in armor" wrote the *San Antonio Express News*. "About two hours of the best time you've had in the last four or five years" said the *Chicago Sun Times*. Bob Baker of the *Soro Weekly News* wrote, "Things were looking glum. There weren't any heroes anymore, even in Hollywood. And along came STAR WARS."

Denise Caringer of the *Des Moines Tribune* simply said, "It's a work of art, and it's just fun!" Film critic David Rosenbaum wrote, "STAR WARS is everything I ever dreamed of as a boy, piloting my starship-bed in my sleep. As in those dreams, galaxies stream by, and the universe teams with life: robots that bleep and squawk, gibbering dwarves with glowing red eyes, Munchkin commandos in monks' crows, intergalactic bars full of space rogues—some insect-like, some defying description." Another wrote, "STAR WARS



Hollywood, 1977



transcends all genres, tastes, age barriers, tolerances, prejudices, and attention spans to present an alternative cinematic universe of uninterrupted imagination and delight." Yet another wrote, "Wow! When someone wanted my reaction to STAR WARS, George Lucas' monumental new science fiction film, that's all I could say."

"When the social history of 1977 is written, notice will have to be taken of a zingy piece of movie make-believe called STAR WARS that took a firm hold on the imagination of the American people" wrote David Foil of Alexandria, LA.

Our imaginations went wild! There were STAR WARS Bar Mitzvahs, STAR WARS reading programs in libraries, STAR WARS fan groups throughout the world performing in theatre lines and entertaining at hospitals and charity functions. STAR WARS characters appeared in parades. There were STAR WARS fireworks displays and R2-D2 snowmen. People created their own STAR WARS Christmas decorations. Countless children of all ages wanted to be STAR WARS characters for Halloween. Newspapers said, "Around the world, C-3PO, R2-D2, Han Solo and friends are becoming the major cultural heroes of the '70s" Darth Vader, R2-D2, C-3PO and the cast of STAR WARS were in demand for public appearances. R2-D2, C-3PO and Darth Vader left their footprints in the sidewalk outside the Chinese Theatre in Hollywood.

STAR WARS left its mark on schools across the country. In Coventry CT, art teacher Scott Rhoades and fourth grade teacher Mark Zenchoff built their version of the movie's famous robot, naming him Art 2 Me 2. Equipped with a tape recorder, the talking robot can be programmed to teach as well as entertain students. Other R2 units were constructed at high schools, and in one case a unit was declared to be able to teach students about physics. In Muskegon, MI, Lester Tilema



and his sixth graders have a STAR WARS game where the students create new planets and people. According to Tilema, the game has produced lots of fun for students, as well as practical experience in creative writing, science, astronomy, map-reading, math and art. The popularity of R2-D2 is demonstrated

by the numerous young people who spent their summer vacations building replicas of the droid.

High school, college and professional football bands played STAR WARS themes during halftime. Children asked to see STAR WARS as a birthday present. Phil Mason, a Santa Barbara artist, was so inspired by STAR WARS that he recreated a battle scene on the wall of Merrill's Barber Shop. People who never thought they could paint became inspired by STAR WARS. Children's preoccupation with STAR WARS was expressed in drawings and paintings of STAR WARS characters and spaceships which found their way into schoolwork throughout the world. Many children who began playing with STAR WARS toys have become interested in NASA, aeronautical engineering and science.

One could see children reenacting STAR WARS in the neighborhoods. Pre-Kenner and all the wonderful STAR WARS toys, kids used whatever was available as a substitute. At school, some children used to smuggle rulers outside and have playground lightsaber duels.

Numerous attempts were made to explain the world of STAR WARS. There were essays on Jawas, Wookiees, and Sandpeople, and analyses of the STAR WARS alien languages. Fan fiction, which has a known history of over 50 years, was given a new topic. Today there are hundreds of STAR WARS fanzines. Other than stories, poetry and art, the STAR WARS fanzines contain countless explanations, debates and written theories about the STAR WARS Universe.

STAR WARS helped revolutionize moviemaking. It convinced the film industry that special effects can be an important and profitable part of a major motion picture and set the standards for quality in composite optical and photographic effects, all at a price the industry can afford. Larry Moffitt of the *New World Staff* wrote, "Imagine the possibility of harnessing modern film and computer technology to a point where a person could project his every fantasmagoric notion as a celluloid thought-form. That's how writer/director George Lucas skillfully manifests his 'Flash Gordon' comic book serial fantasies in his incredible new movie which is bound to bring great pleasure to a lot of people. The days of rubber monsters with seams and zippers showing are gone."

The STAR WARS team of experts set new standards of perfection and extended the filmmakers' possibilities. STAR WARS developed the Dykstraflex camera, named after its leading designer, John Dykstra. This single piece of equipment revolutionized special effects and paved the way for endless commercials and the more than 30 effects-oriented films soon to follow. The 40-second animated Death Star Trench sequence helped to establish computer graphics as an integral part in the evolution of entertainment. STAR WARS introduced the idea of believably "used" spaceships, and big used spaceships at that! Allan Asherman of the *Screen Superstar* summed it up, "STAR WARS is so beautifully successful because it communicates the enjoyment of its creators, including the special effects devotees who can produce miracles so well because they believe in miracles themselves." Maureen Garrett SO DO WE, THANK YOU GEORGE, FROM YOUR FANS . . .

OFFICIAL FAN CLUB T-SHIRT

BANTHA TRACKS Logo designed by **Ralph McQuarrie**

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FREE DECALS with each Photobusta!

NEW

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Orders will not be processed unless proper postage and handling charges are included with payment. Orders are payable by check or money order to the Official STAR WARS Fan Club. No cash is accepted. Canadian and foreign orders must pay in U.S. funds only. California and Illinois residents add applicable sales tax. Please allow 3-5 weeks for delivery. Satisfaction Guaranteed. Prices are valid for 90 days and are subject to change thereafter.

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Sizes: (circle your choice)
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Prices:

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THE EMPIRE STRIKES BACK POSTER ALBUM (Vol. 1)

Produced especially for the Fan Club. Contains full-color pin-ups and career biographies of the EMPIRE STRIKES BACK stars: Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, Anthony Daniels, David Prowse, Peter Mayhew and Kenny Baker. **Price:** \$4.00 postpaid.



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NEWSLETTER BACK ISSUES

Special Compilation Issue—Price: \$1.50 ea. (plus postage and handling)
Includes highlights from issues #1 through #4, originally published in 1978. Complete in one issue, the compilation contains biographical sketches of George Lucas and Gary Kurtz, articles on STAR WARS special effects, an interview with Mark Hamill, a STAR WARS trivia quiz, fan club questions and answers, and more.
Bantha Tracks Back Issues—Price: \$1.00 ea. (plus postage and handling).
#5 Interview with THE EMPIRE STRIKES BACK Director Irvin Kershner, Fan Club Cartoon Contest winners, STAR WARS comic strip news, and introduction of Boba Fett.
#6 Interview with Harrison Ford, Japanese influences in STAR WARS, questions and answers.
#7 Interview with Anthony Daniels, introduction of Lando Calrissian, questions and answers.
#8 Interview with George Lucas, preview page of EMPIRE photographs, transcriptions of actors' phone messages.
#9 EMPIRE Preview in Washington D.C. Hollywood opening of EMPIRE, animating the Tauntaun, fan club member John Rios profile.
#10 EMPIRE International report, STAR WARS costuming, profile of member costumers, "Thank You" Mark Hamill.
#11 Announcement of REVENGE OF THE JEDI, STAR WARS Radio Show, interview with JEDI Producer Howard Kazanjian.
#12 RAIDERS OF THE LOST ARK preview-interview with Director Steven Spielberg, Recruiting Contest Winners, Profile: Members Artwork, JEDI update.
#13 REVENGE OF THE JEDI Pre-Production Part I: Co-producers Jim Bloom and Robert Watts, Selecting a Director—Richard Marquand, NASA Strikes Back, Time Capsule, Profile: Kumi—Japanese Cartoonist.
#14 REVENGE OF THE JEDI Pre-Production Part II: Joe Johnston—Storyboarding, Creativity Contest Winners, Profile: The Los Angeles Filharmonik & STAR WARS Filksongs.
#15 RALPH MCQUARRIE Interview, JEDI Pre-Production Part III, JEDI Press Release, Profile.
#16 CARRIE FISHER Interview, Happy 5th Birthday STAR WARS, McQuarrie JEDI Paintings, STAR WARD—profile, Lucasfilm Updates.

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Seven Beautiful Colors

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STAR WARS: A NEW HOPE Embroidered Patch

Six Spectacular Colors

Ralph McQuarrie's first design created to symbolize the STAR WARS Saga. Luke Skywalker stands against the planet Yavin. (3 3/4" x 5") **Price:** \$4.00 postpaid.



"THE EMPIRE STRIKES BACK" IN NEW NPR DRAMA SERIES

Washington, D.C., Tuesday, April 20, 1982—National Public Radio and Lucasfilm Ltd. today announced that they will again join forces to produce a radio drama series for the public radio system. The series, based on the acclaimed film *THE EMPIRE STRIKES BACK*, will be produced by NPR with the cooperation of Lucasfilm Ltd. under the supervision of Michael Levett, Vice President Ancillary Activities.

The National Public Radio adaptation, scheduled for early 1983, will feature Mark Hamill, Anthony Daniels and Billy Dee Williams, the stars of the original film cast, as well as noted actors Perry King and Brock Peters.

The NPR drama series *STAR WARS*, which also featured Daniels, Hamill, King and Peters, premiered to critical acclaim in the spring of 1981. *The Los Angeles Times* hailed the radio series as a "fun, spine-tingling, mind-bending piece of escapist entertainment that doesn't miss the visuals a bit."

In making the announcement, NPR President Frank Mankiewicz said, "STAR WARS inspired a renaissance of interest in radio drama introducing a new generation of listeners to its special pleasures. Response to STAR WARS exceeded our expectations; the series generated more than 50,000 letters and phone calls, and played a major role in our unprecedented 40 percent audience growth this past year. I am certain that an even more enthusiastic audience awaits *THE EMPIRE STRIKES BACK*."

On location in London, where he is serving as executive producer of the third

STAR WARS saga, *REVENGE OF THE JEDI*, creator George Lucas said, "NPR did a great job with the 13 *STAR WARS* shows, and we're looking forward to working with them on the production of the *EMPIRE* series."

Lucasfilm Ltd. has granted exclusive radio rights for *THE EMPIRE STRIKES BACK* to NPR. The film company is also making available the original film score by Academy award-winning composer John Williams, as well as the sound effects created by Oscar-winner Ben Burtt.

Wallace Smith, general manager of KUSC, said of the new venture, "We are very excited to do this second series, and look forward to it being as successful for public radio and its listeners as was *STAR WARS*."

John Bos, director of NPR's Arts and Performance Programs, will serve as executive producer for the production. The new series will reunite members of the *STAR WARS* radio production team: John Madden, director and script editor; Tom Voegeli, in charge of post-production and co-director for the project; Brian Daley, script writer; and Mel Sahr, casting and production coordinator. "We owe a debt of gratitude to Lucasfilm Ltd. for their continuing support of public radio," commented Bos. "With their invaluable collaboration and the talents represented by this outstanding production team, NPR will once again bring to public radio listeners one of the most popular and stirring sagas of all time."

Production of the series is scheduled to begin in the summer of 1982. Technical support facilities and additional cast will be announced.

PROFILE

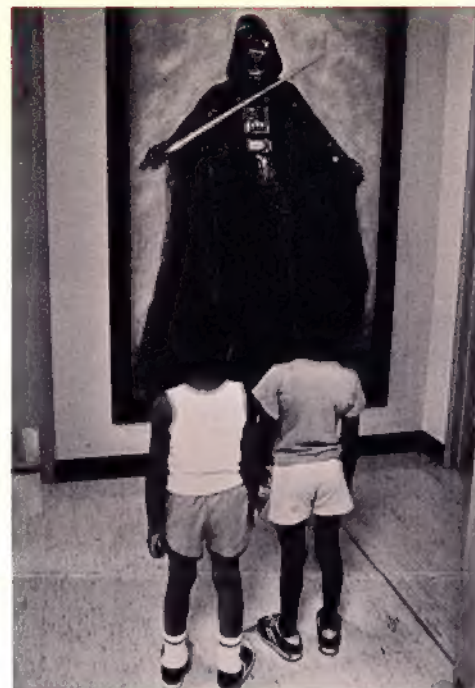


STAR WARD

"Oh, my! Who do we have here? A new friend. Thank you for dropping by to see me. My name is C-3PO. I'm one of the happy residents of Cardinal Glennon Hospital Star Ward... Here all of the machines are friendly and help make the people like my new friend here feel much better."

(Luke Skywalker:) "Well, you know, C-3PO, that it isn't just the machines that help the children here at Cardinal Glennon, it's the people that make Star Ward special. They are all experts in understanding people like our new friend here."

Dialogue from a new *STAR WARS* movie? Anthony Daniels and Mark Hamill making personal appearances at a hospital? No, but C-3PO and Luke Skywalker, along with R2-D2 and Darth Vader, do play an important part in a story on tape that introduces patients in a hospital x-ray department to "Star Ward"—a unique place where children come first.



Star Ward is a corridor of giant *STAR WARS* paintings, created by Dan Monahan, where children can rub a finger over the jointed legs of an AT-AT walker with no one telling them not to touch. Let's find out how Star Ward came into existence!

When the Cardinal Glennon Memorial Hospital for Children opened in 1958 in St. Louis, Missouri, Dr. Armand Brodeur, Chief of Radiology, looked at the x-ray department through children's eyes: "They are put into a group of strangers with big pieces of equipment. It's a foreign setting with blank walls like a prison." Wanting to give young patients cheerful and entertaining surroundings, he soon had the x-ray rooms, hallway—even bathroom (the "Bathroom")!—painted with colorful and familiar figures: Donald Duck, Peter Pan, Batman, Snoopy. A different cast of characters every five years!

Two years ago, a new corridor was constructed, and Dr. Brodeur commissioned Dan Monahan, a high school teacher by profession, to create giant *STAR WARS* paintings. Dan thought: "... he was being humorous. My specialty was miniatures! ... I decided to try it anyway. Very soon I realized I was still painting miniatures—hundreds of them in one large painting. Each part of the painting is a miniature—bolts, cracks, smoke, fire, character's fingers or eyes. ... Children



Dan Monahan

prefer to stand only a foot from the painting, looking at each little part of it. Since the paintings in the large frames are almost eight feet tall, the child feels . . . almost as if he could actually step into the paintings and be part of the magical world of *Star Wars*. The biggest painting—"Death Star Battle"—is 16 feet wide! When the children see a large painted familiar machine like an AT-AT walker, the large x-ray machine seems less frightening.

Painting a huge picture from a small photograph takes expertise, but it's even more remarkable when you consider that Dan's had no formal art training. He started to paint in the Army 12 years ago with a box of oils and a "How To" book! Because "the kids like to touch the lumps of paint—especially on Darth Vader's 'control panels,'" Dan uses acrylic paint, applying it thickly with brushes, knives (even his fingers!), then seals it with several coats of gloss varnish. Dan can only work at home on the weekends; he's the head of the History Department at a girls' academy, where he also teaches theater arts (Dan does all the voices—from Darth Vader to C-3PO—on the tape children hear when they enter Star Ward). Even though it's a time-consuming job (the cost of supplies his only remuneration), it's a labor of love: "... It certainly makes us all uplifted when we hear about the magic these paintings have had on the kids. . . . They can be overheard discussing the complexities of the plot of *EMPIRE*. . . . In the meantime, they have temporarily forgotten their illnesses."

Many children return once recuperated just to see the paintings again and look for new ones. Tours of schoolchildren, newspaper reporters, and TV crews visit Star Ward. "I've never seen such a reaction since we started," says Dr. Brodeur. "The greatest thing is seeing these kids, kids of all ages, who are sad or crying or very ill, suddenly perk up with big smiles on their faces. They see old friends and they begin to realize that we're friends, too, and we're going to help them get better. And that's what it's all about." It's obvious that the children at Cardinal Glennon Memorial Hospital are not only cared for, but cared about! Sally Gordon



RENEWALS

1982 is going to be a very exciting year. We hope you decide to stay with us through our first-hand coverage of *REVENGE OF THE JEDI*. Remember, when you renew, you'll receive four more issues of *BANTHA TRACKS*, all the fan club benefits and:

THE EMPIRE STRIKES BACK Summer '81 Re-release One-Sheet.

This beautiful color poster, featuring the art of Tom Jung, measures a full 27" by 41". The one-sheet will be sent to you rolled, not folded. One-sheets are movie marquee posters and can sometimes be found in memorabilia stores for very high prices. A true collector's item.

Members with May 1982 expiration dates, it's time to renew. Your renewal forms have been mailed . . . Remember, THE BEST IS YET TO COME!

HOW TO WRITE US:

Editorial correspondence, new membership fees, pen pals, actor fan mail, costuming guidelines, club information:

Official STAR WARS Fan Club, P.O. Box 2202, San Rafael, CA 94912. When appropriate send a self-addressed stamped envelope to help ensure a quick reply. Subscription problems, membership renewals, product fulfillment inquiries: Official STAR WARS Fan Club, Customer Service Dept. P.O. Box 163, Mt. Morris, IL 61054.

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MEMBERSHIP INFORMATION

New members will receive the *EMPIRE* kit, which contains a poster, six 8 x 10 color photos, a decal, and other ESB items, and a year's subscription (four issues) to *BANTHA TRACKS*.

New membership fees are \$5 (\$6 Canada, \$7 foreign); renewals are \$4.50 (\$5.50 Canada, \$6.50 foreign). Canadian and foreign members must order using international bank drafts or money orders made payable in U.S. currency. Please do not send cash.

FORCE NUMBERS

Your force number can be found on the upper-left portion of your mailing label. Please include this Force number at all times when writing the Fan Club.

PEN PAL SERVICE

If you are interested in having a pen pal, send a self-addressed stamped envelope to the Fan Club. Please write "Pen Pal" on the outer envelope.

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